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SCIENCE AND ART DEPARTMENT OF THE COMMITTEE OF
COUNCIL ON EDUCATION.



**National Competition of Schools of Art,
1882.**

The Examiners appointed to make the awards of prizes for works submitted for National Competition were:—E. J. Poynter, Esq., R.A.; George Leslie, Esq., R.A.; W. F. Yeames, Esq., R.A.; J. E. Boehm, Esq., R.A.; H. S. Marks, Esq., R.A.; William Morris, Esq.; J. J. Stevenson, Esq.; Professor Unwin; T. Armstrong, Esq., Director for Art; and H. A. Bowler, Esq., Assistant Director for Art.

The number of Drawings sent up from Schools of Art for examination was 214,183 from 182 Schools of Art and Branch Classes. Of these 1,313 were referred to the National Competition, being 95 more than in 1881, when the number was 1,218.

Those Works only were exhibited in respect of which Medals or Queen's Prizes of Books have been awarded.

REPORT.

**FIRST DAY.—DRAWING FROM THE ANTIQUE AND FROM LIFE,
AND MODELLING THE FIGURE.**

EXAMINERS:

E. J. Poynter, Esq., R.A.
J. E. Boehm, Esq., R.A.
W. F. Yeames, Esq., R.A.
T. Armstrong, Esq., Director for Art.
H. A. Bowler, Esq., Assistant Director for Art.

The Gold Medal for the Antique was obtained by a drawing from Manchester of great merit, shown in the application of careful work without excessive labour, in which a thoroughly complete result was obtained.

The award was not made with a view to the encouragement of the particular method of execution employed, but on account of the really excellent qualities of drawing and finish; it being understood that high finish on a foundation of good drawing, and without waste of time spent on misapplied labour, is an essential of the best style.

A Bronze Medal was awarded to a drawing of the Clapping Faun, which, though in a broader style and less complete in execution, was generally correct in proportion and outline.

It is considered that it would be an advantage if the students who make drawings of the full length figure should in some way indicate

the level of the eye; the doing so would in many cases assist them in avoiding errors of perspective in the treatment of their subjects, and put the Examiners in a better position to judge their work. The black and white studies of heads from the life were this year generally below the average of former years.

Much of the modelling work was very good; notably the full length figures from the life, and several heads, but some of the heads modelled from the Antique were altogether wanting in correctness of form: absolutely necessary for success in modelling.

Many models were sent up of considerable weight, which were far below the hope of a reward in the competition, and others so badly packed as to be too much injured for judgment. These errors should be avoided. Where the work sent up is of a very low standard the expenses may in future be disallowed.

SECOND DAY.—PAINTING IN MONOCHROME AND FROM THE LIFE.

EXAMINERS:

E. J. Poynter, Esq., R.A.

H. S. Marks, Esq., R.A.

The Director, and Assistant Director, for Art.

The Gold Medal was gained by a study of the Apollo Belvedere from the Edinburgh Male School of Art, painted with directness and simplicity, and of much clearness of tone.

A study from life, in water colour, of a girl seated in an armchair gained a Bronze Medal for careful drawing and attention to truth, both of character and tone; if the objects selected and the details throughout had not been so essentially ugly, and so badly arranged, this painting would no doubt have gained a higher award.

THIRD DAY.—ARCHITECTURE, DESIGNS FOR WALL DECORATION, AND MODELLING OF ORNAMENT.

EXAMINERS:

E. J. Poynter, Esq., R.A.

J. J. Stevenson, Esq.

Wm. Morris, Esq.

The Director, and Assistant Director, for Art.

The highest award made for architectural design was given to a student of the Leicester School, who sent a set of several practical drawings of a cottage hospital, showing skill in design ably directed to its object. Elaborate drawings, overcrowded with details, obtained lower distinctions, though prepared for more pretentious buildings. Some figure designs for decoration failed in proper expression of their intention for want of any indication of the mouldings which would surround them in their place in any scheme of decoration. It is suggested that, in future, no awards should be made for figure compositions unless in combination with a general decorative scheme. It is to be regretted that in certain schools the instruction should, apparently, be devoted exclusively to Gothic architecture. The orders of classic architecture being founded on strict and carefully studied principles of proportion, and with details studiously appropriated to their various features, are of the highest value as a basis for the study of design, and should on no account be neglected.

Some wall papers, which were fairly well designed as regards lines and spaces, failed for want of better colour.

FOURTH DAY.—DESIGNS FOR CARPETS AND SURFACE DECORATION.

EXAMINERS :

E. J. Poynter, Esq., R.A.

H. S. Marks, Esq., R.A.

Wm. Morris, Esq.

The Director, and Assistant Director, for Art.

Sufficient attention has not been given to the requisite difference of treatment of patterns for hangings and for flat surfaces. In many instances, notably from one school, patterns for fabrics were designed in the same colours and with precisely the same treatment as for wall papers : no allowance being made, either for the difference of material and the nature of the colours used, or for the different conditions under which the patterns must ultimately be displayed.

Among the successful works from Macclesfield a bronze medal was given to a silk hanging for good design and happy seizure of the characteristics of style, although the colour was less satisfactory.

Several rewards were given for designs to be executed in colour, in which the arrangement of lines and distribution of form were good, although changes in colour, such as could be made in execution, would be required to make them thoroughly successful.

Five designs for tapestry hangings from West London obtained a Silver Medal, being well designed and coloured, but wanting in clearness of definition, and without explanation of scale.

FIFTH DAY.—STILL LIFE PAINTING.

EXAMINERS :

G. D. Leslie, Esq., R.A.

H. S. Marks, Esq., R.A.

W. F. Yeames, Esq., R.A.

The Director, and Assistant Director, for Art.

A Silver Medal was given to a work somewhat above the usual size from Ilkley—in which the treatment of diffused daylight was remarkably successful, so that in a wide space objects kept their places well, the student having encountered the difficulty of representing the relative positions of objects retiring from one another at considerable distances.

It appears to the Examiners that in some cases sprays of flowers so large have been chosen as to be impossible of execution while fresh even by accomplished painters. The student is thus tempted to finish his group after the flowers become drooping or faded.

In the studies for "tone" suggested in the last report, the intention of the Examiners has been somewhat misunderstood, the objects chosen having been placed generally in the same plane with one another, and with insufficient space between them and the background. The objects should be represented at various distances behind each other, retiring into the picture ; the merit of the work consisting in the accuracy of the rendering of the relative tones between the near and distant objects, and their relief from each other and from the background.

SIXTH DAY.—MECHANICAL DRAWINGS AND DRAWINGS FROM MEASUREMENT.

EXAMINERS :

Prof. Unwin.

The Director, and Assistant Director, for Art.

No set of drawings was submitted of the type of good working drawings of fairly complicated machinery, although drawing of this

kind is likely to be more generally useful and involves more knowledge than highly finished shaded drawings of simple portions of machines.

The highest distinction in machine drawing, given for careful shading, was a bronze medal for works not reaching the standard attained in former years.

LOCAL ADVANCED EXAMINATIONS.

The following observations of the Examiners of the Local Advanced Examinations are added for the information of teachers :—

Anatomy.

The Examiner reports that many answers and drawings were unsatisfactory, and show defective instruction and a want of knowledge of the best books.

Architecture.

If students who are inadequately prepared could be prevented, or at least discouraged, from offering themselves for examination, the result would be beneficial, as students would be led to feel that an examination was a thing to work for, not to take on the bare chance of their possibly scraping through, as must have been done by some of those whose work has been looked over.

A great deal of bad drawing was found, and this even in cases where the replies in writing showed a fair, or even a good, knowledge of the subject.

Even where the drawing was fairly good, it conveyed the impression of having been almost in every case learnt from the flat only, and often without a thorough grasp of the subject.

If architectural students would produce freehand, pencil, or chalk outline from plaster casts of architectural foliage, and other ornaments, and of mouldings, so that the features of styles might be familiar to them, the Examiner is of opinion that very great benefit would result.

The drawing of the orders, which generally speaking was well, and in not a few cases admirably, done, may be excepted from the above remarks.

Perspective.

There seems to be a tendency amongst the candidates to cover the paper with the working lines, this only serves to confuse the drawing and can be of no use to the student when working out the problem.

The candidates often attempted to work out on the ground line in the picture plane problems which could be more easily arrived at, and with greater accuracy, on the plane of the feature required or close to it.

In the projection of shadows the Examiner notes that very few, if any, of the candidates commence by ascertaining the line of demarcation of light and shade on the object itself which throws the shadow, and some of them go so far as to obtain the shadows thrown by lines which are themselves entirely in the shade.

LIST of STUDENTS rewarded at the NATIONAL COMPETITION, 1882.

N.B.—The spelling of the names in this List is subject to revision upon receipt of the Prize Claim 571D.

GOLD MEDALS.

Name.	School.	Stage.	Subject.
Alison, Thomas .	Edinburgh (Male) .	16 a.	Monochrome in oil of figure from the antique.
Doran, Thomas E. .	Macclesfield . .	23 c.	Designs for silk hangings.
Evans, John Arthur	Gloucester . .	(for 2) 23 f.	Modelled capital and half of arch.
Gibbons, Francis .	Coalbrookdale . .	23 d.	Figure and arabesque design on vase.
Hitchens, Alfred .	South Kensington .	17 c.	Oil painting of the nude figure from life.
*Leavers, Lucy A. .	Nottingham . .	15 a.	Group in oil-colours.
Meine, James .	Kidderminster . .	23 c.	Design for an Axminster carpet.
†Nisbet, Ethel Chapman.	Bloomsbury . .	15 b.	Groups in water-colours.
Nowell, Arthur T. .	Manchester (Cavendish Street). .	(for 2) 8 b. 2.	Chalk drawing of figure from the antique.
Rogers, Mark .	Lambeth . .	23 f. and 19 d.	Three modelled works of the head from life.

SILVER MEDALS.

Name.	School.	Stage.	Subject.
Abraham, Lilian .	Bloomsbury . .	14 a.	Fruit and leaves, without background, in water-colours.
Baily, Alice . .	Dublin (Metropolitan)	23 c.	Design for embroidery.
Bayfield, Henry .	South Kensington .	22 d.	Studies of historic styles of ornament from objects in South Kensington Museum.
Bructon, Frederick	Birmingham . .	15 a.	Group in oil-colours.
Carnegie, Ida F. .	Dublin (Metropolitan)	15 b.	Group in water-colours.
Catlow, Walter A. .	Leicester . .	23 b.	Set of designs for a cottage hospital—conservatory and stables.
Chrippes, Walter .	West London . .	23 c.	Designs for tapestry hanging.
Cole, Thomas W. .	South Kensington .	23 c.	Design for a plate in style of 15th century faience of Italy.
Connell, Mary .	Lambeth . .	8 b. 2.	Chalk drawing of figure from antique.
Denley, Mary .	Lambeth . .	23 c.	Design for a carpet and border.
Dressler, Conrad .	South Kensington .	19 e.	Modelled figure of the nude from life.
Dyson, Charles .	Macclesfield . .	23 c.	Design for a silk handkerchief.
Fall, George . .	York (Minster Yard)	8 b. 1	Chalk drawing of head from antique.
Fawcett, Emily .	South Kensington .	19 d.	Modelled head from life.
Ferris, Richard .	Glasgow . .	23 f.	Modelled design for a panel.
Frampton, George .	Lambeth . .	19 e.	Modelled figure of the nude from life.

* First Princess of Wales' Scholarship of 25*l*.

† Second do. do. of 11*l*.

Silver Medals—*continued.*

Name.	School.	Stage.	Subject.
Hagarty, Parker .	Liverpool (South District).	15 a.	Group in oil-colours.
Hardy, William .	Nottingham . . .	23 c.	Design for needlepoint lace collar and cuffs.
Harral, Edmund .	Huddersfield . . .	23 c.	Design for wall paper.
Hils, Alfred E. .	Hanley	23 f.	Modelled design in terra-cotta for a clock.
Langley, Walter .	Birmingham . . .	15 b.	Group in water-colours.
Linnell, Thomas .	Leicester	23 c.	Design for tapestry hanging
Milner, Nelly .	Lambeth	8 b. 2.	Chalk drawing of figure from antique.
Park, Alexander .	Glasgow	23 c.	Design for a carpet.
Parkyns, Ada .	South Kensington .	8 b. 1.	Chalk drawing of head from antique.
Payton, E. W. .	Birmingham . . .	15 a.	Group in oil-colours.
Pearce, Arthur .	Lambeth	8 b. 2.	Chalk drawing of figure from antique.
" .	Lambeth	8 c. 2.	Chalk drawing of figure from nude (2 studies).
Reason, Florence .	Bloomsbury	8 b. 2.	Chalk drawing of figure from antique.
Savill, Edith .	Lambeth	17 c.	Oil painting of the nude figure from life.
Sherriff, Annie .	West London	8 b. 2.	Chalk drawing of figure from antique.
Smith, Thomas .	Coalbrookdale . . .	23 d.	Design for a sideboard recess.
Spooner, William J.	Nottingham	23 c.	Design for machine woven lace curtain.
Steeley, Frank .	Birmingham	22 d.	Studies of historic styles of ornament from Aston Hall.
Stephenson, Charles	Ilkley	15 a.	Group in oil-colours.
Suddards, Frank .	Bradford (Grammar School).	16 a.	Monochrome in water-colour of horse's head from the east.
Sykes, John .	Leicester	23 c.	Design for wall paper.
Treleven, Thomas .	Westminster (Royal Architec. Sch.).	23 e.	Modelled capital and half of arch.
Tyler, Harry G. .	Sheffield	18 b.	Modelled base of column from the east.
Ullathorne, Thomas S.	Selby	23 a.	Set of measured drawings of Selby Abbey.
Wilson, Mary .	South Kensington .	12 a.	Monochrome in water-colour of ornament from the east.

BRONZE MEDALS.

Name.	School.	Stage.	Subject.
Abraham, Robert .	Stoke-upon-Trent . .	8 c. 2.	Studies of the human figure from the nude.
Adams, Frank E. .	Macclesfield	23 c.	Design for furniture silk.
Albrow, Omar R. .	Yarmouth (Great) . .	23 c.	Design for silk hanging.
Almquist, Carl .	West London	23 c.	Design for wrought-iron gates.
Amoore, A. E. .	West London	8 c. 2.	Chalk drawing of figure from the nude.
Amoore, A. E. .	Hastings and St. Leonards.	16 a.	Monochrome in water-colour of figure from the cast.
Ayling, Robert .	Westminster (Royal Architec. Museum).	23 c.	Design for wrought-iron gates.
Balfour, Andrew .	Glasgow	23 b.	Design for a church.
Baumgartner, Persis	Yarmouth (Great) . .	(for set)	Designs for muslins.
Belshaw, Frank .	Nottingham	23 c.	Group in oil-colours.
Betts, Jessie .	Weymouth	15 a.	Flowers painted in water-colours without background.
Bulley, Georgina .	South Kensington . .	14 a.	Time study of the head from nature, in clay.
		21 a.	

Bronze Medals—continued.

Name.	School.	Stage.	Subject.
Bircumshaw, Louis	Nottingham	23 c.	Design for wall decoration.
Bowler, Alice	Lambeth	8 b. 1.	Chalk drawing of head from the antique.
Carill, S. B.	Hull	17 b.	Water-colour painting of the human figure draped.
Cartwright, Arthur	Macclesfield	23 c.	Design for furniture silk.
Chaplin, Alice	Bloomsbury	14 a.	Group in water-colours without background.
Comfort, Arthur	Lambeth	8 b. 2.	Chalk drawing of figure from the antique.
Cooke, Ernest O.	Nottingham	15 a.	Group in oil-colours.
Cummings, John F. S.	Leicester	26 c.	Design for a carved oak chair.
Dancey, Harry A.	Gloucester	23 a.	Measured drawing of the "Old Spa House," Gloucester.
Darnley, Edwy M.	Hull	12 a.	Monochrome in water-colour of ornament from the east.
Denley, Mary	Lambeth	23 c.	Designs for tiles.
Douglas, Margaret	Birkenhead	23 c.	Designs for lace flouncings.
Drayton, Frances	Lambeth	8 b. 2.	Chalk drawing of figure from the antique.
Evans, Kate E.	South Kensington	17 b.	Oil painting of the head from life.
Fawcett, Emily	" "	19 e.	Modelling the nude figure from nature.
Feek, James Hall	Norwich	19 f. 22 d.	Modelling drapery on figure. Studies of historic styles of ornament from Indian textiles.
Fidler, Gideon M.	Salisbury	23 c.	Design for a ceiling.
Fisher, John	Sheffield	23 c.	Design for an inkstand.
Forster, Josh. W.	Manchester (Cavendish Street)	8 b. 2.	Chalk drawing of figure from the antique.
Frampton, George	Lambeth	19 d.	Modelling the head from life.
Gunn, Archibald	Wolverhampton	14 c.	Oil painting of drapery.
Hall, Alfred	Cirencester	23 d.	Figure design for plaster work.
Hastling, Annie E.	Manchester (Cavendish Street)	15 a.	Group in oil-colours.
Hay, Robert L.	Glasgow	23 b. (for set)	Designs for municipal buildings.
Heise, Emily S.	Birkenhead (The Holt, Tranmere).	16 a.	Monochrome in water-colour of horse's head from the east.
Henn, Marion Ryder	Bloomsbury	23 c.	Designs for lace flouncings.
Hinchcliffe, James E.	Coventry	23 c.	Designs for tiles.
Hitchens, Alfred	South Kensington	23 c.	Designs for silk mufflers and dress goods.
Hobson, Victor W.	Darlington	17 b.	Oil painting of the head from life.
Holmes, Ethel	West London	12 a.	Monochrome in water-colour of ornament from the east.
Holmes, Mary	Yarmouth (Great)	8 b. 2.	Chalk drawing of figure from the antique.
Hudson, Henry	South Kensington	23 c.	Designs for muslins.
		22 d.	Studies of historic styles of ornament from objects in South Kensington Museum.
Hudson, Henry J.	" "	17 c.	Oil-painting of figure from the nude.
Huskinson, John	Lambeth	19 d.	Modelling the head from life.
"	"	23 c.	Modelled capital and half of arch.
Hytche, Kezia	West London	15 a.	Group in oil-colours.
Jessop, Charles H.	Derby	23 f.	Modelling two designs for panels.
Keppie, John	Glasgow	23 d.	Design for a sideboard recess.
Koert, Cornelius V.	West London	8 b. 1.	Chalk drawing of torso.
Lanchester, Mary	Brighton	12 a.	Monochrome in water-colour of ornament from the east.
Lawson, John	Sheffield	23 c.	Design for a candelabrum.
Leavers, Lucy A.	Nottingham	15 a.	Group in oil-colours.
Lee, John	Darlington	15 b.	Group in water-colours.

Bronze Medals—*continued.*

Name.	School.	Stage.	Subject.
Linnell, Thomas .	Leicester . . .	23 c.	Designs for wall paper.
Mackintosh, Alexander.	Inverness . . .	16 a.	Monochrome in water-colour of head from the cast.
McGill, David .	Kilmarnock . . .	12 a.	Monochrome in water-colour of ornament from the cast.
McMillan, Emeline	Lambeth . . .	8 b. 2.	Chalk drawing of figure from the antique.
"	" . . .	8 b. 2.	Chalk drawing of figure from the antique.
Marten, Elliott H.	Ilkley . . .	15 b.	Group in water-colours.
Martin, William .	Edinburgh (Male) .	8 b. 1.	Chalk drawing of head from the antique.
Mountford, Julia .	Birmingham . . .	12 a.	Monochrome in water-colour of ornament from the cast.
Mountford, Frederick.	Kidderminster . . .	22 d.	Studies of historic styles of ornament from Persian and other textiles.
Muirhead, Hugh .	Edinburgh (Male) .	12 a.	Monochrome in water-colour of ornament from the cast.
Munt, Charles .	Ryde . . .	22 a.	Studies treating natural objects ornamentally.
Palin, William M.	Burslem . . .	9 a.	Anatomical studies.
Parkyn, John H. P. W.	Bristol . . .	9 a.	Anatomical studies.
Peace, Alfred .	Sheffield . . .	23 c.	Design for a salt-cellar.
Phillips, Charles .	Dundee . . .	23 a.	Measured drawings of a governor for steam engine.
Pomeroy, Frederick	Lambeth . . .	19 e.	Modelling the nude figure from nature.
Pratt, Arthur W. .	South Kensington .	23 a.	Measured drawing of the campanile of St. Paul's.
Price, Hedley J. .	Nottingham . . .	23 b. (for set)	Design for a cathedral.
Riseley, Herbert .	Macclesfield . . .	23 c.	Design for furniture silk.
Robertson, David M.	Edinburgh (Male) .	23 c.	Design for tapestry curtain, &c.
Sherburn, William Henry.	Rotherham . . .	23 a.	Measured drawings of the dining room in Carbrook Hall, &c.
Smart, Samuel .	Dudley . . .	8 b. 1.	Chalk drawing of head from the antique.
Smith, A. F. .	Birmingham . . .	23 c.	Design for entrance to a School of Art.
Story, Blanche .	Nottingham . . .	23 c.	Design for a lace curtain.
Stretton, Philip E.	South Kensington .	15 a.	Group in oil-colours.
Stubbs, J. Woodhouse.	Newcastle-upon-Tyne (Library Place).	14 a.	Flowers painted in water-colours without background.
"	Sunderland . . .	5 a.	Group of models shaded in chalk.
Suddards, Frank .	Bradford (Grammar School).	8 c. 1.	Chalk drawing of head from life.
Swinstead, Frank H	South Kensington .	12 a.	Monochrome in oil of ornament from the cast.
Taylor, Arthur .	Birmingham . . .	17 c.	Oil painting of figure from the nude.
Teape, James S. .	St. Thomas' Charterhouse.	16 a.	Monochrome in oil-colour of figure from the cast.
Thiede, Edwin Adolf	South Kensington .	8 c. 2.	Chalk drawing of figure from the nude.
Thomas, James .	Westminster (Royal Architectural Museum).	23 d. (for set)	Studies of historic styles of ornament from mosaics in British Museum.
Tucker, George Edward.	West London . . .	23 c.	Designs for wrought-iron gates, &c.
Walker, William .	Kidderminster . . .	23 c.	Design for a Brussels carpet.
Whiteside, William J.	Birkenhead . . .	16 a.	Monochrome in water-colour of head from the cast.
Winterbottom, Austin.	Sheffield . . .	23 d.	Design for townhall bronze doors.

NATIONAL BOOK PRIZES.

Name.	School.	Stage.	Subject.
Adams, Frank E. .	Macclesfield . . .	23 c.	Design for silk hanging.
Alnutt, Roland .	Wolverhampton . .	14 c.	Oil painting of drapery.
Atherley, Samuel .	Shrewsbury . . .	23 c.	Designs for ribbons.
Bairsto, William .	Selby	12 a.	Monochrome in water-colour of ornament from the cast.
Banks, William .	Rotherham	23 c.	Design for a silver salt-cellar.
Henry, "	"	23 c.	Design for silver gilt candlestick.
Bates, Henry Walter	Leicester	14 b.	Landscapes in water-colours.
Baynton, Harry .	Coventry	8 b. 2.	Chalk drawing of figure from the antique.
"	"	8 b. 2.	Chalk drawing of figure from the antique.
Bearne, George H.	Lambeth	18 b.	Modelled ornament from the cast.
Bennett, Harrison .	Rotherham	12 a.	Monochrome in water-colour of ornament from the cast.
Betts, Jessie . .	Weymouth	14 a.	Flowers in water-colour without background.
Bithrey, Alfred E. .	Leicester, Wyggeston Hospital.	23 a. (for set)	Measured drawings of chimney piece, &c.
Blackburn, George	Leeds	8 b. 2.	Chalk drawing of figure from the antique.
Henry, "	"	12 a.	Monochrome in water-colour of ornament from the cast.
Blacklock, Thomas	Edinburgh (Male) .	15 a.	Monochrome in oil of ornament from the cast.
W. B. "	"	12 a.	Monochrome in oil of ornament from the cast.
"	"	12 a.	Monochrome in oil of ornament from the cast.
Booth, John . . .	Macclesfield . . .	23 c.	Design for silk handkerchief.
Bourhill, John .	Edinburgh (Male) .	23 c.	Design for silk hanging.
Breun, John E. .	St. Martin's . . .	8 b. 1.	Chalk drawings of hands and feet from the antique.
Brooke, Leonard L.	Birkenhead	16 a.	Monochrome in oil of figure from the cast.
Brookes, Edgar .	Birmingham . . .	16 a.	Monochrome in water-colour of animal's head from the cast.
Bulley, Georgina .	South Kensington .	23 f.	Modelled design for a panel.
Butler, Clehorow .	West London . . .	19 e.	The nude figure from nature—modelled.
Buttberg, Francis .	West London . . .	19 b.	Modelling head from the cast.
Caldwell, Edmund.	Brighton	16 a.	Monochrome in water-colour of head from the cast.
Callowhill, James	West London . . .	8 b. 2.	Chalk drawing of figure from the antique.
Clarence, " . . .	Worcester	23 c.	Designs for dessert plates.
Campbell, David .	Halifax	23 c.	Design for an Axminster carpet.
Charde Hugh . .	Cork	8 c. 1.	Chalk drawing of head from life.
Charlton, Charles	Hull	23 b.	Designs for a church.
F. "	"	(for set)	
Churton, Mary .	Brighton	15 b.	Group in water-colours.
Clegg, John . . .	Sheffield	23 c.	Design for room and ceiling decoration.
Clews, John . . .	Nottingham	23 c.	Design for wall paper.
Clulow, William	Macclesfield	23 c.	Design for silk hanging.
James, "	"	22 d.	Studies of historic styles of ornament from objects in South Kensington Museum.
Cole, Thomas W. .	South Kensington .	22 d.	Studies of historic styles of ornament from objects in South Kensington Museum.
Connell, Mary . .	Lambeth	8 b. 2.	Chalk drawing of figure from the antique.
Cooke, F. W. . . .	Lincoln	15 b.	Group in water-colours.
Copping, Harold .	West London	8 b. 2.	Chalk drawing of figure from the antique.
Crawford, John D. .	Glasgow	18 b.	Modelling ornament from the cast.

National Book Prizes—*continued*.

Name.	School.	Stage.	Subject.
Crittenden, Dora .	Bloomsbury . . .	14 a.	Fruit in water-colours without background.
Cromack, George A.	Stroud	12 a.	Monochrome in water-colour of ornament from the east.
Crompton, Edward.	South Kensington . .	9 c.	Anatomical study—modelled.
Dickeson, Agnes .	Dover	23 c.	Designs for lace flouncings, &c.
Dobbin, John .	Wakefield	8 b. 1.	Chalk drawing of head from the antique.
Dodd, Charles T. .	South Kensington . .	22 d.	Studies of historic styles of ornament from arabesque designs.
Donaldson, James H.	Edinburgh (Male) . .	15 b.	Group in water-colours.
Doran, Thomas .	Macclesfield . . .	23 c.	Design for silk handkerchief.
Douglas, Robert .	Elgin	23 a.	Measured drawing of governor.
Dressler, Conrad .	South Kensington . .	18 b.	Modelling ornament from the east.
Druitt, Emily .	"	22 d.	Studies of historic styles of ornament from iron work.
Duffield, John R. .	Birmingham . . .	23 c.	Design for a salt-cellar.
Dunlop, James Mor-	Kilmarnock	15 a.	Group in oil-colours.
ton.			
D'Urban, William .	South Kensington . .	23 c.	Design for a painted panel.
Dyke, Arthur H. .	Coventry	23 c.	Designs for watch backs.
Elliott, John W. .	Manchester (Caven-	8 b. 1.	Chalk drawing of head from the antique.
	dish Street). . . .		
Emery, Albert John	Bristol	8 b. 1.	Shaded details of the human figure.
Evans, Mary Alice .	South Kensington . .	23 c.	Design for a lace fan.
Finchett, Thomas .	Manchester (Caven-	12 a.	Monochrome in water-colour of ornament from the east.
	dish Street). . . .		
Fisher, John . .	Sheffield	23 c.	Design for soup tureen and ladle.
Fletcher, John H. .	Nottingham	23 c.	Designs for book covers, &c.
Forrester, Harold .	Stoke-on-Trent . . .	20	Modelling foliage from nature.
Foster, William .	Salisbury	23 c.	Design for floor-cloth.
Fowler, William	Macclesfield . . .	23 c.	Design for furniture silk.
Thomas.			
Frampton, George .	Lambeth	19 b.	Model of figure from the antique.
Gare, Charles F. .	Dudley	8 b. 1.	Chalk drawing of head from the antique.
Gaskin, Arthur J. .	Wolverhampton . .	15 a.	Group in oil-colours.
Gibbons, Emmeline	Cirencester	22 a.	Studies treating natural objects ornamentally.
Gillett, Richard .	Liverpool (S. D.) . .	15 a.	Group in oil-colours.
Glover, Edward .	Manchester (Caven-	23 c.	Design for wall paper.
	dish Street). . . .		
Gunn, Archibald .	Wolverhampton . .	14 c.	Oil painting of drapery.
Gwynne, Isabel .	South Kensington . .	17 c.	Painting of nude figures from life in water-colours.
Hall, Kate A. .	Birmingham . . .	15 a.	Group in oil-colours.
Hammond, Edward	West London	23 d.	Figured design for a panel.
Harral, Edmund .	Huddersfield . . .	23 c.	Design for cretonne.
Hastling, Annie E. .	Manchester (Caven-	15 a.	Group in oil-colours.
	dish Street). . . .		
Heath, Margaret	Gloucester	15 b.	Group in water-colours.
Alice.			
Henton, George .	Leicester	15 a.	Group in oil-colours.
Moore.			
Herdman, Robert	Edinburgh (Male) . .	8 b. 1.	Chalk drawing of head from the antique.
Higgins, Albert A.	Birmingham . . .	16 a.	Monochrome in oil of figure from the east.
Hinxman, Ellen M.	Salisbury	14 a.	Flowers in water-colours without background.
Hodgson, Herbert .	Bradford (M. I.) . .	23 a.	Measured drawing of Fountain's Abbey, &c.
		(for set)	
Holgate, Joseph .	Westminster (Royal	23 d.	Designs for stained glass.
	Arch. Museum). . .		
Hoyland, Edwin .	Sheffield	23 c.	Design for a salt-cellar.

National Book Prizes—continued.

Name.	School.	Stage.	Subject.
Hunter, David .	Kilmarnock . .	12 a.	Monochrome in water-colour of ornament from the cast.
Jackson, James Thomas.	Leamington . .	9 a.	Anatomical studies.
Jarvis, John . .	Burslem . . .	18 b.	Modelling ornament from the cast.
Jeffery, Annie .	Bloomsbury . .	15 a.	Group in oil-colours.
Johnson, Alfred .	Westminster (Royal Arch. Museum).	17 c.	Oil painting of the nude figure from life.
Joyce, Mary . .	Dover	12 a.	Monochrome in oil of ornament from the cast.
"	"	22 a.	Studies treating natural objects ornamentally.
Keeling, William .	Sheffield . . .	14 b.	Landscapes in oil-colours.
Kirkpatrick, Jonathan.	Glasgow . . .	23 c.	Designs for cups and saucers.
Knowles, George S.	Manchester (Cavendish Street).	8 b. 2.	Chalk drawing of figure from the antique.
Laidler, Edwin .	Durham . . .	23 c.	Design for wrought-iron gates.
Leighton, Frederick	Coalbrookdale .	23 c.	Design for a painted tazza.
"	"	23 c. 1	Painted designs on tiles to form a panel.
McGeorge, William	Edinburgh (Male)	8 b. 1.	Chalk drawing of legs from the antique.
McMillan, Emeline	Lambeth . . .	8 c. 1.	Chalk drawing of head from life.
McVey, John . .	Glasgow . . .	18 c.	Modelling ornament from drawings.
Massey, Henry G. .	South Kensington	23 c.	Designs for book covers.
May, Samuel . .	West London . .	15 a.	Group in oil-colours.
Maynard, Walter .	Brighton . . .	12 a.	Monochrome in water-colour of ornament from the cast.
Middleton, Alonzo .	Nottingham . .	23 c.	Design for lace curtain.
Miller, William .	Glasgow . . .	23 d.	Figure design for a panel.
Mitchell, Mary .	Lambeth . . .	19 b.	Modelling head from the cast.
Morton, Rebecca R.	Birkenhead . .	16 a.	Monochrome in water-colour of animal's head from the cast.
Nisbet, Ethel Chapman.	Bloomsbury . .	14 a.	Flowers in water-colours without background.
Oakshott, George J.	South Kensington	23 a.	Measured drawing of the campanile of St. Paul's Cathedral.
Palin, William M. .	Burslem . . .	23 c.	Designs for panels.
Parker, Fred H. .	West London . .	8 b. 1.	Chalk drawing of head from the antique.
Parkyn, John H. P. W.	Bristol	12 a.	Monochrome in water-colour of ornament from the cast.
Pearce, Arthur . .	Lambeth . . .	9 a.	Anatomical studies.
Phillp, Laura E. .	Birmingham . .	14 b.	View of a staircase in oil-colours.
Pitman, Janetia .	Nottingham . .	15 a.	Group in oil-colours.
Reid, Robert . .	Glasgow . . .	22 d.	Studies of historic styles of ornament.
Rhead, Frederick .	Hanley	23 c.	Designs for majolica plaques.
Rhind, John S. .	Edinburgh (Male)	19 b.	Model of figure from the antique.
Robertson, Ellen M.	South Kensington	17 b.	Oil painting of the head from life.
Rogers, Edith . .	Lambeth . . .	23 c.	Designs for vase and salad bowl.
Rogers, Frederick .	"	18 b.	Modelling ornament from the cast.
Rollason, W. A. .	Birmingham . .	8 c. 2.	Chalk drawing of figures from the nude.
Rowe, Cecilia . .	Taunton . . .	8 b. 1.	Chalk drawing of head from the antique.
Schenley, Hermione	South Kensington	15 b.	Group in water-colours.
Schofield, J. W. .	Halifax . . .	23 c.	Design for surface decoration.
Simmonds, Thomas C. H.	Glasgow . . .	22 d.	Studies of historic styles of ornament.
Singer, Amy M. .	South Kensington	19 d.	The head modelled from life.
Smalley, George .	Lincoln . . .	23 a.	Measured drawing of a corn-mill.

National Book Prizes—continued.

Name.	School.	Stage.	Subject.
Smart, George .	Dudley . . .	8 b. 1.	Chalk drawing of head from the antique.
Smith, A. F. . .	Birmingham . . .	12 a.	Monochrome in water-colour of ornament from the cast.
" . . .	" . . .	22 d.	Studies of historic styles of ornament.
Smith, Gwendoline	Gloucester . . .	15 a.	Group in oil-colours.
Southgate, Elsie .	Lambeth . . .	8 b. 2.	Chalk drawing of figure from the antique.
Speakman, Arthur .	Manchester (Caven- dish Street). . .	8 b. 1.	Chalk drawing of head from the antique.
Stafford, George .	Nottingham . . .	23 c.	Design for lace curtain.
Stamp, Elizabeth .	Bloomsbury . . .	23 c.	Design for wall-paper.
" . . .	" . . .	14 a.	Fruit in water-colours without background.
Steeley, Frank . .	Birmingham . . .	23 c.	Designs for shawl brooches.
Stephenson, Charles	Ilkley . . .	16 a.	Monochrome in oil of head from the cast.
Stevens, Catherine .	Brighton . . .	12 a.	Monochrome in water-colour of ornament from the cast.
Suddards, Frank .	Bradford (Grammar School). . .	8 b. 1.	Chalk drawing of head from the antique.
Swain, W. R. . .	Birmingham . . .	22 d.	Studies of historic styles of ornament.
Swan, Alice . . .	Lincoln . . .	23 c.	Design for a fan.
Swan, Alice C. . .	Cork . . .	15 b.	Group in water-colours.
Taylor, George E. .	Sheffield . . .	22 a.	Studies treating natural objects ornamentally.
Taylor, Ida . . .	Lambeth . . .	8 b. 2.	Chalk drawing of figure from the antique.
Thompson, William	Macclesfield . . .	23 c.	Design for furniture silk.
Thomson, James L.	Edinburgh (Male) .	19 b.	Model of figure from the antique.
Tidmarsh, Henry .	West London . . .	23 d.	Designs for plaques.
" . . .	" . . .	17 d.	Time sketches of the nude figure from life.
Townhill, A. . .	Lincoln . . .	17 b.	Head from life in water-colour.
Tratman, Tracy .	Bristol . . .	22 a.	Studies treating natural objects ornamentally.
Turner, William .	Edinburgh (Male) .	23 c.	Design for tapestry.
Varian, Agnes . .	Dublin (Metropolitan)	14 a.	Fruit tree in water-colours without background.
Varley, Emily Lucy	Bloomsbury . . .	14 a.	Fruit in water-colours without background.
Vince, Joseph . .	Yarmouth (Great) .	23 c.	Designs for wrought-iron panels.
Vowles, Matthew H.	South Kensington .	8 b. 1.	Chalk drawing of head from the antique.
Walls, William .	Edinburgh (Male) .	12 a.	Monochrome in oil of ornament from the cast.
Waugh, Elizabeth .	Winchester . . .	8 e.	Time study of head from life.
Westwood, Adam .	Glasgow . . .	8 b. 2.	Chalk drawing of figures from the antique.
Welch, Ellen . .	Birmingham . . .	12 a.	Monochrome in oil of ornament from the cast.
Willdigg, John . .	Hanley . . .	20	Modelling foliage and fruit from nature.
Wilson, Charles .	Sheffield . . .	23 c.	Design for a candelabrum.
" . . .	" . . .	12 a.	Monochrome in water-colour of ornament from the cast.
Wigg, Byam . . .	Yarmouth (Great) .	23 c.	Designs for tiles.
Willock, Richard .	Kendal . . .	23 b.	Design for a townhall.
Winterbottom, Austin.	Sheffield . . .	(for set) 8 c. 2.	Chalk drawing of figures from the nude.
Woodall, William H.	West London . . .	23 c.	Design for a salt-cellar.
Woodhouse, Frederick W.	South Kensington .	8 b. 1.	Chalk drawing of head from the antique.
" . . .	" . . .	23 c.	Design for iron gates.
" . . .	" . . .	23 a.	Drawings of iron gates from actual measurement.
Young, Lilian . .	Bloomsbury . . .	(for set) 14 a.	Groups in water-colours without background.

HONORARY AWARDS to STUDENTS of the TRAINING CLASS
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GOLD MEDALS.

Name.	Stage.	Subject.
Bowcher, Alfred W. . . .	19 e.	Model of the nude figure from nature.
Willis, Richard H. A. . . .	15 a.	Group in oil-colours.

SILVER MEDALS.

Name.	Stage.	Subject.
Busk, William	12 a.	Monochrome in oil of ornament from the cast.
Caston, Alice	22 d.	Studies of historic styles of ornament from Raffaele's pilasters.
Gibbons, Francis	22 d.	Studies of historic styles of ornament from objects in South Kensington Museum.
Hare, George	17 b.	Oil painting of the head from life.
"	17 c.	Oil painting of the figure from life.
"	22 d.	Studies of historic styles of ornament, showing principles of drapery.
Toft, Albert A. . . .	19 f.	Modelled drapery.
Willis, Richard H. A. . . .	23 c.	Design for a salt-cellar.

BRONZE MEDALS.

Name.	Stage.	Subject.
Bebb, Isabell L. . . .	22 d.	Studies of historic styles of ornament, from Raffaele's pilasters.
Busk, William	23 a.	Measured drawing of north-west tower of St. Paul's.
Davis, Louis	14 a.	Flowers with background in water-colours.
"	23 c.	Design for a salver.
"	23 d.	Design for a plate in style of XVth. century. Italian Faience.
Earles, Frederick	22 d.	Studies of historic styles of ornament, from panel decorations.
Greenwood, Edwin	15 a.	Group in oil-colours.
Ledward, Richard	23 f.	Model design for a panel.
Llewellyn, Samuel, H. W. . . .	9 a.	Anatomical studies.
"	17 b.	Oil painting of head from life.
Lowenthal, Dora	23 c.	Design for a plate in style of XVth. century. Italian Faience.
Marriott, Frederick	8 c. 1.	Chalk drawings of head from life.
Morrow, Albert G. . . .	8 c. 2.	Chalk drawings of figures of the nude from life.
Norris, William	9 a.	Anatomical studies.
"	17 c.	Oil painting of the nude figure from life.
Somerscales, John	23 b.	Design for a private residence.
Spain, John H. . . .	8 b. 2.	Chalk drawing of figure from the antique.
Spencer, Augustus	23 a.	Measured drawing of north-west tower of St. Paul's.
Ward, George	23 a.	Measured drawing of north-west tower of St. Paul's.
Wood, George A. . . .	22 d.	Studies of historic styles of ornament from tombs and monuments.

BOOK PRIZES.

Name.	Stage.	Subject.
Bowcher, Alfred W. . . .	23 f.	Modelled design for a panel.
Downes, Annabel	22 d.	Studies of historic styles of ornament, from enamels.
Earles, Frederick R. . . .	17 a.	Oil painting of a bird from copy.
Elton, Edgar	23 a.	Measured drawing of the campanile of St. Paul's.
Fisher, Amy E. . . .	23 c.	Design for a plaque.
Gibbons, Francis	23 b.	Design for a country house.
Gill, Harry P. . . .	12 a.	Monochrome in water-colour of ornament from the east.
	23 c.	Design for a salt-cellar.
	22 d.	Studies of historic styles of ornament (sculpture).
Hare, George	8 c. 2.	Chalk drawing of figure from the nude.
Hayes, Michael	17 a.	Oil painting of the head from copy.
"	8 e.	Time studies of the human figure.
"	23 c.	Designs for ceilings.
"	23 d.	Design for an inkstand.
Marriott, Frederick	23 d.	Design for a silver flower stand and salt-cellar.
Perkin, Emil S. . . .	14 a.	Flowers painted in water-colours without background.
Perry, Alice Bertha	22 d.	Studies of historic styles of ornament, from borders.
Proctor, Joseph	14 a.	Flowers painted in water-colours without background.
Randerson, Paulina	22 d.	Studies of historic styles of ornament, from enamels.
Schröder, Walter G. . . .	23 b.	Design for a country residence.
Spain, John H. . . .	22 d.	Studies of historic styles of ornament, from panel decorations.
White, William F. . . .	23 b.	Design for a residence.
Whitehead, Arthur	17 b.	Oil painting of the head from life.
"	23 c.	Design for a cheffonier.